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ABSTRACT

The favorable effect of music on the emotions has been recognized since ancient times, and, more recently, many have made use of music to make students in the classroom more receptive to learning. Songs in the English as a second language (ESL) classroom can be helpful in several ways: (1) by introducing basic vocabulary, (2) by imparting knowledge of idioms and common phrases, (3) by introducing a new type of listening activity, (4) as an aid in teaching pronunciation (which inevitably shows astounding improvement after students have sung in the language), (5) by helping students to edge themselves into a new culture, and (6) as reinforcement for grammar drills. Songs may be introduced in a variety of ways, depending on the teacher's own background and inclinations and on the availability of, for instance, instrumental resources. Paramount in the use of songs is an awareness of student needs and of the specific elements of each song. Several folk songs are presented and analyzed for classroom use. A bibliography of resource materials is appended. (JB)

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NOTES ON GRAMMAR: SINGING IN ESL WITH SONGS FOR THE GRAMMAR CLASS

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A Paper
Presented at the
Hawaii Council of Teachers of English Conference
Honolulu, Hawaii

by
Fawn Whittaker

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CONTENTS

Page

Chapter

1. THE VALUE OF MUSIC IN THE LEARNING PROCESS WITH A REVIEW OF LITERATURE 1

2. SINGING IN THE ESL CLASSROOM WITH A REVIEW OF LITERATURE 6

Specific Ways in Which Songs Can Help in the ESL Classroom 6

Presenting the Songs 10

Accompaniment 12

Activities 13

Keeping Aware of Student Needs and Desires 15

Being Aware of Various Elements in Each Song 18

When To Sing 22

Resources 23

Appendixes

A. SELECTED SONGS 25

B. AVAILABLE RESOURCES FOR TEACHING ESL THROUGH SONGS 46

References 51

Chapter 1

THE VALUE OF MUSIC IN THE LEARNING PROCESS WITH A REVIEW OF LITERATURE

For years, man has been aware of the effects of music on the mind. One of the earliest recorded incidents of using music to improve mental health is found in the records of the Israeli people (I Samuel 16:14-23). Here we are told about the troubles of the great King Saul, who during the battles with the surrounding native peoples, was afflicted by "an evil spirit." So the king requested a musician who could play and drive the spirit away. To be sure, as soon as the young man had played, "Saul was refreshed, and was well, and the evil spirit departed from him." (Ibid., verse 23)

Another early report concerning the effect of music on mental health comes to us from Plato who is known to have suggested that "music[1] should be used functionally (as well as to move the spirit) in learning such subjects as mathematics." (Dykstra, 1969:1)

Indeed, more recently, groups of Connecticut IGE (Individually Guided Instruction) schools and teachers have developed music aids to improve language and mathematics skills. (Schmidt, 1976:97) Data from a "Child Development Through the Arts" Title III project in Copper County, Michigan reveal that "children participating in the

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[1] According to etymological studies (Onions, Friedrichsen, and Burchfield, 1966), however, the word music originates from mousikás, which, at the time of Plato, pertained not only to music as we term it, but to all fine arts, including poetry and literature.

project appear to be developing cognitive, affective and motor skills at a greater rate than comparison groups." (Ibid., 1976:96) And reports from Hungary tell us that after several evaluations, studies have shown that there is a definite relationship between the Kodaly music programs and academic progress. (Ibid., 97 and Osman and Wellman, 1975-1976)

Special education groups have also found that music helps develop a variety of skills. Doepke (1967:91) reports that in her class of retarded children, four out of nine memorized 50 songs in three months with peripheral effects in the improvement of reading and spelling. And Blos (1974:297-299) reports that songs help blind students more readily adapt to the world around them.

And so it seems that the effects of music on mental health and learning are true and quite unlimited. Concerning language specifically, studies in the '60's indicate that there is an apparent correlation between musical aptitude and language learning ability. Eterno (1961:168-170), who made a study involving Spanish pronunciation and musical aptitude, found a direct relationship between musical aptitude and/or musical training and foreign language pronunciation. Similarly, Leutenegger and Mueller in 1964 (141-146) and Leutenegger, Mueller, and Wershaw again in 1965 (22-31) found, through a series of Seashore subtests in pitch, loudness, rhythm, time, tonal memory and timbre, that there is an appreciably high correlation between musical aptitude and language learning ability.

In Bancroft's description of the suggestopedic method (1978), it is noted that Lozanov himself supports and makes use of the concept that music improves one's learning ability. In fact, rhythm

is such an integral part of his method that it extends beyond the music to maintaining a constant rhythm in both the reading of materials and in one's breathing habits. (Ibid., 170-172) Such rhythmic learning is not to be taken lightly, since reports are that the method has "supposedly speeded up learning five to fifty times."[2] (Supernatural Powers of the Mind Revolutionize Education," 1970: 291-296)

However, beyond the scientific research and test results, most everyone can reason naturally--usually from experience--that if there is something to memorize, the job is always a little easier and more pleasant if a catchy tune and rhythm can be applied to the material. Furthermore, the chances of retaining the material for a longer period of time are also greater. For example, the reader may remember in elementary school (or before) when he was struggling to learn the alphabet, and then he heard it to the tune of "Twinkle, Twinkle, Little Star." How much more fun the memorization duty was then! Or, he may remember how a simple rhythm helped him to recall the spelling of "Mississippi." (Schmidt, 1976:96) . . . and how he swung into a "multiplication chant" as he memorized the third grade multiplication tables. Musical rhythms, then, seem to be a natural asset in memorization tasks of not only linguistic, but of many types of material.

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[2] In Pancroft's same article (1978:169), she notes that, though American experiments with the method have successfully speeded up learning considerably, result reports were not nearly as profound as those coming from Eastern Europe. One reason for this discrepancy may be what Scovel (1979:263) terms "untidy" mathematical and scientific data in Lozanov's reports. Such scientific inaccuracy as well as weaknesses in reference and content material (Ibid., 257), cast some doubt on the validity of Lozanov's success reports.

In addition to helping one memorize material, songs serve advantageously in other ways. First, they help alert sleeping and bored students by changing the pace, by putting variety into the lesson, and by adding interest through putting a new light on (or a new beat in) the material. On the other hand, songs help relax students who are so tense and grade-conscious that it is difficult for them to learn well. The rhythm of conventional melodies and fine music tends to soothe and calm any troubled mind, promoting mental health and learning ability, as has already been noted in the case of King Saul and in the reports on the Lozanov method.

Furthermore, music serves as a means of motivation--and noteworthy, of motivating students to learn a foreign language. Osman and Wellman (1975-1976) report that their students often bring records to their ESL class and ask for explanations of the words. Sometimes students will enroll in a language class because they have enjoyed the music and/or dancing of a country and want to learn the language. One of my own Japanese students became inquisitive about the content of "Red River Valley," an American folk song which he had enjoyed singing.

Finally, music can help students of one culture gradually adapt themselves to a new culture. Though each country's music actually bespeaks, to an extent, the culture of that country, it is also a universal means of expressing feelings and thought. Thus, a student may often relate to and express himself through a country's music more readily and easily than he can through its language.

These, then, are but a few ways in which music has been found to assist learning. In the following pages, I shall explore

various ways in which singing can assist in the ESL classroom, in particular. Many ideas here and later have been based upon my own intuitions and observations or those of my colleagues. However, Krashen (1979), in a recent talk given at Brigham Young University, seemed to support such a criterion. He said, in addition to and together with theory and applied linguistics research, "a third (body of knowledge we can draw on) is intuition, ideas, observation, what people have thought, what people have reflected on, and what they've observed . . . . " And observations in this study have, indeed, been carried out as systematically and descriptively as possible.

Chapter 2

SINGING IN THE ESL CLASSROOM WITH A REVIEW OF LITERATURE

Specific Areas in Which Songs Can Help in the ESL Classroom

Songs can aid in virtually every aspect of language learning. First, as noted earlier, they can motivate the students to increase their vocabulary. There are many children's songs that contain basic vocabulary words. Of particular note is the song "Colors" in Hap Palmer's first volume of Learning Basic Skills Through Music (1969), as well as "Colors of the Rainbow" in Dykstra's Songs for the Language Skills Program (1970:7-8?) which teach the names of colors. "Old MacDonald" is a good song for learning the names of animals and the sounds they make. "Heads, Shoulders, Knees, and Toes" is a good one for learning parts of the body, as is "Dry Bones," And, of course, the vocabulary in these songs can be added upon. Dykstra (Ibid, 9-10) illustrates this well when in "Fruits of Hawaii," she writes several verses: one with the names of several fruits; another with the names of several kinds of fish; still another with the names of several makes of cars; and finally, one with the names of various fishing gear. Indeed, almost any new song is apt to already have at

least one or two new words which will increase students' vocabulary; and one can add still more words to those already given.[1]

Second, songs are useful in learning idioms and common phrases in context. A delightful children's song is "What Is Your Name?" (Palmer, 1969) which teaches a simple, yet very common self-introductory dialog. A similar song "What's Your Name?" is presented by Dykstra (1970:27-28) with additional verses as substitution exercises. Another of the same type is "Hello, Mary," also written by Dykstra (Ibid., 14).

Third, when the songs are played on record or cassette, or when the teacher or colleagues of the teacher sing the songs, a new type of listening activity is introduced. Osman and Wellman (1975-1976) tell of students who wanted to use a certain song on one of their records as a dictation because they wanted to learn the words of the song. What a motivated listening activity! However, the instructor should be sure that the material he presents is useful and that there is a specific purpose to the activity. For example, the students could be asked to listen for a certain grammar pattern or pronunciation point as they take the song dictation.

Fourth, songs are also an instrument in teaching stress and particularly pronunciation. Teichmeier (1969:96) notes that since "correct pronunciation is made of multiple shadows and overtones of sounds," music is an effective tool for training the ear and producing

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[1] It will benefit the students most if the instructor selects vocabulary which is relevant to their needs. For example, in Dykstra's song, one will want to consider the usefulness of such vocabulary terms as the names of fish and fishing gear, perhaps replacing them with vocabulary words the students will be more likely to use.

correct sounds. "Singing tunes the ear to the delicate shades of sound besides promoting articulation of words and focussing attention on proper accentuation." (Ibid.) She notes that some American students who were not being easily understood by the native French people in Quebec decided to start singing French songs and joined a chorale. After six weeks of singing two or three hours each day, their pronunciation had so greatly improved that they were able to say French tongue twisters well. Similarly, after teaching a few songs to his EFL class in France, Beardsley (1957:48) one day noted that his students out on the playground were singing "Frankie and Johnny" without so much as an accent. Osman and Wellman (1975-1976) note that songs "seem to promote the ability to produce longer and longer utterances," while providing exercises for lip, tongue and throat muscles to produce the new language. Thus, if students are having trouble with the /ð/ sound, one might have them sing, "Those bones, those bones, those dry bones . . . . " Or, if the Japanese students are having problems with the /r/ sound, the instructor could join with them in singing "Row, Row, Row Your Boat." There are a variety of songs to select from that will offer just the pronunciation point the students need to practise.

Fifth, as noted previously, songs are ideal for helping students to edge themselves into a new culture. A few years ago, Jack Vaughn (1967:55-56) explained that volunteers in the Peace Corps learn to communicate basically well in the language of the country they are to serve, "but (that) in order to go deeper, to really delve into attitudes and concepts, to explain . . . feelings--all of this is harder. This takes getting closer to people. This is where

music really serves." (Ibid., 55) He explains further that difficulty in communicating has to do with several factors, such as "preconceived ideas and artificial barriers, differences of language, religion, race, and history," but that music can help overcome all of these barriers, since music is a language understood and appreciated in all cultures. (Ibid., 56)

Indeed, as many fine musical groups who travel internationally have shown, the sharing of native songs and music can help to tie many friendly international relationships and to promote cultural understanding between countries. ESL instructors can share their native folk tunes, spirituals, holiday songs, and fine popular music with the students, as students share translations of their own native songs. And as Beardsley (1957:48) aptly explains, each song will build upon the students' "birdseye view of . . . (that) country's character or cultural atmosphere."

Finally, songs are a fine means of introducing, reinforcing, or reviewing grammatical items (Osman and Wellman, 1975-1976). Since there is grammar in nearly every song that exists, the instructor can select any song containing the structure in his grammar lesson and use it to lead into drills. Or, better yet, he can, on occasion, replace repetitious drills or other regular activities with a song. Singing the patterns will provide a pleasant rest for both the teacher and the students, the students most likely not realizing that they are actually drilling the grammar patterns. Later, when students are struggling through a grammar test, references to the songs they have learned containing the pertinent structures may help them through the exam. Osman and Wellman (Ibid.) report just such an

experience of one Finnish colle gue, who had related to them that songs "'got her through tests' because she easily recalled passages from songs which 'gave the answers.'" And if students are enthusiastic about singing, they will even enjoy this type of drill on the playground as was noted previously in Beardsley's remarks. (p. 8)

When all is considered, it may be noted that songs actually aid in all four major language learning areas: 1) in listening, as has already been indicated, 2) in speaking, as students exercise new muscles, learn new pronunciations, and discuss the songs' messages, 3) in reading, as students simply read the words and learn the vocabulary and structure, 4) in writing, as students fill in substitution slots, create their own lyrics, and/or write short essays about various topics in the songs.

Presenting the Songs

The details of presenting a song in a language classroom are really up to the teacher, the circumstances, and the students. Janice McArthur (1970:3), whose young students had evidently never seen a record player before, began by "just playing records during their free play and creative periods, . . . (and then later having) a more formal period with the children sitting in a circle singing along with the record. Sometimes pictures were used to illustrate the words of the songs."

Sally Gati (1978:2) has a general method she uses which is outlined as follows: 1) give the students dittoed copies of the words; 2) let them listen to the song; 3) have the students repeat the words in the correct rhythm; 4) point out vocabulary, grammar,

idioms, and pronunciation; 5) let them listen to and sing each line after the teacher; 6) sing the whole song together.

Jack Richards (1969:167) has a notable method of teaching the rhythm. He, first, writes the words of the song on the blackboard, underlines the words with the beat and, finally, has the class clap the rhythm. In teaching the music, he has the class sing the melody to la before they sing the words.

A final suggested step in using songs is to lead the students from singing the lines to speaking the lines with the same stress, rhythm, and blending pattern. ("Songs to Sing in Class," 1966:10) They can do this by chanting the words before transferring to conversational speech. Or "they may go from singing to speaking by gradually shortening the vowel and nasal sounds . . . dropping the voice to a lower register, and shortening the vibration of the vocal cords." (Ibid.)

Actually, any song presentation is certainly fine as long as it achieves the results which the instructor desires. I keep my own standard presentation simple. It consists of four basic guidelines: 1) play the song as the students silently look at the words; 2) have them repeat the words without singing them; 3) point out new vocabulary, idioms, grammar items, and give needed pronunciation cues; 4) play the song again, letting the students join in when they feel confident about singing along.

Accompaniment

There are several ways to introduce the music of songs in the classroom. And--just a note to "nonmusicians"--one does not have to be musically-gifted to use a song in one's lesson. If the instructor feels shy or feels he simply "can't sing a note," he can use available records or cassette tapes; or he may have a musically-gifted friend or colleague make a recording of the song(s) he wants to use; best of all, he may have one or two of his musically-gifted students prepare a song for the class as an assignment. One of my previous students, in speaking of student accompaniment, wrote in a survey, "bring guitars, and if it's possible form bands with students and they will sing better (with practice)."

Guitars, pianos, accordions, autoharps, or tambourines will all serve accompaniment purposes well. I, personally, often enjoy prerecording the accompaniment on an electronic organ, on which I can select a registration that produces a sound most suitable to the type of song I am presenting, and then playing the cassette recording as accompaniment in class. However, the instructor may be fortunate enough to find a piano or other types of instruments available right in his classroom or in possession of some of his talented students.

In addition, several records and/or cassettes of songs created especially for use in the ESL classroom are available. Nevertheless, if records, cassettes, students, friends, and one's own musical accompaniment, for some reason(s), all fail completely, the songs can always be sung a cappella. In clapping and thumping a little, the class will surely have a delightful time.

Activities

The ways to apply songs in language learning are seemingly endless. First, as noted earlier, they can be used as dictations. The instructor may supply part of the words on dittos with blanks for the students to fill in the deleted words. Or he may play or sing the song several tires as the students write the song in its entirety. From my experience, I have noted that students will enjoy the dictation best when three simple steps are followed: 1) the students listen to the whole song twice; 2) the song is played a third tire with a pause after each line (for thinking and writing); 3) the song is played again in its entirety (for checking). Of course, the instructor may want to vary, add to, or subtract from these steps depending upon the difficulty level of the song and the corresponding level of the students. For example, after the song has been played in its entirety the last tire, the instructor may say the words for the class without music or have the students write them on the board for an additional check. And, finally, when the class has written the whole song correctly, they will certainly enjoy singing the song together that "they have written."

Other ideas for applying songs have been contributed by A. N. Shaw (1970:125-132), an instructor in Nigeria. Several of his ideas for creating language drills from songs follow. 1) Substitution frames can be created from the songs for students to insert their own choice of words or phrases in the spaces. (Minimal pair practise can be a feature of this exercise.) 2) Teachers can quite easily create new songs for drilling various structures by (a) repeating lines to

build a verse, as in "Oh dear, what can the matter be?" (b) repeating parts of lines within whole lines, as in "When I was poor, I used to ride a donkey, ride a donkey, ride a donkey . . . " (c) using the final line of one verse to form the first part of the next verse, (d) making more verses by simply adding phrases in a cumulative song, as in "Oh, the tree in the hole and the hole in the ground . . . . " 3) In making the song meaningful, gestures, actions, pictures, objects, etc. may be applied. 4) The instructor may have the students create tunes of their own.

In addition to Shaw's suggestions for slot substitutions, teacher-created songs, various ways of suggesting meaning, and student contributions, both teachers and students may enjoy dramatizations within the songs or short skits containing one or more songs. Especially younger students may enjoy drama, with costumes and instruments added to expand interest.

However, if drama is not part of the instructor's personality, he may rather use transparancies and/or pictures. Discussion of and questions about the message in each song, as well as briefs on each song's historical background, will also help the students develop an appreciation for and an understanding of the song. And if a song happens to contain a dialogue, the fun and enjoyment can become even greater.

Variety in using the songs comes in other forms. If the song is suitable as a round, the students will certainly enjoy creating such a variation once they have learned the basic melody well. Talented students will also enjoy creating harmony. And shows and

dances to the songs are not out of the question. As one of my classes was preparing a variation of the lively spiritual, "Oh, Won't You Sit Down?" in musical dialogue form, they simply could not resist adding a few jazz steps to the actions. It was, in fact, much more fun with the dance, and all involved enjoyed it immensely.

Keeping Aware of Student Needs and Desires

Paramount in choosing any classroom activity is consideration of the needs and desires of the individual students. In spite of all, the instructor must admit that he has actually obligated himself to serve the needs of his students. Thus, if certain teaching methods, texts, or activities work better for one particular group of students at one particular level, it seems reasonable that the instructor should choose those methods, texts, and activities rather than those which are less effective.

And so it is in singing. It is important that the instructor consider each student's interest in singing, his attitude toward singing, and how singing is considered in the student's own native culture. (Curran and Wellman, 1975-1976) It is possible that any one or all of these factors may inhibit a student's active participation in classroom singing, though, needless to say, it is also possible to instill a greater interest in, a more positive attitude toward, or a new cultural outlook on singing.

In addition to considering the students' interests, attitudes, and cultural backgrounds, the ESL instructor should, naturally, also consider the linguistic problems his students are having as they learn

the second language. What pronunciation errors are they making that cause their speech to be less understandable? And what grammatical problems prevent their effectively communicating with native speakers? To better determine what these errors and problems are, the teacher may do well to take an "accent inventory" of each student's speech, as well as make an error analysis of student compositions and/or dictations. This will aid the instructor in knowing which songs in his collection would most efficiently help the students overcome their more serious linguistic problems.

Another tool helpful in better fulfilling the needs and desires of the students is the class survey. After having sung a couple or few songs during the first two weeks of class, the instructor may want to pass out a survey with questions such as the following: 1) What do you think of singing songs in the English class? _____ enjoy _____ dislike _____ indifferent; 2) Do you believe singing songs could help improve your English? _____ yes _____ no _____ indifferent; 3) What are your suggestions for singing songs in class? _____

In my own recent survey consisting of the above questions, eighteen of twenty-one students said they enjoyed singing; the remaining three were indifferent about singing; but none actually remarked that they disliked singing. Concerning their thoughts on improving English through songs, again eighteen of the twenty-one students answered positively; only one answered negatively; and two students were indifferent. The students responded to the third question with a variety of suggestions. Four of the students

expressed a desire to sing popular music (We were singing folk songs.); one wished to write the songs; one wanted to bring student instruments; others thought that singing was relaxing, that it could help them learn grammar, vocabulary, pronunciation, intonation, and/or idioms. (No mention of these items was made to the students previously.); and two students thought we should have sung songs in class more often. At any rate, these responses were useful to me in better understanding how my students felt about singing in class. The ages of these same students ranged from twelve to forty; one student was Scandinavian; five students were from Japan; and fifteen of the students were from Latin America.

Noteworthy were the desires of four students to sing popular music. Impartial consideration of the type of music students prefer could be instrumental in raising the students' interest in singing. As long as their choices are of morally and socially uplifting quality, there seems, of course, no reason for disregarding student selections--though the instructor will also want to check the linguistic quality of each song before presenting it as a "model song" in the ESL classroom.

It is also wise to introduce a variety of song types, thus enabling the students themselves to make a more educated choice of the type of songs they will want to sing. In addition to folk and popular music, there are Negro spirituals (also a folk variety), action and game songs, special holiday songs (which are very good for introducing various customs and cultural elements), country songs, and many more. The instructor may also introduce folk and popular songs from other countries, especially those of his own students,

when translations are available. Students particularly enjoy singing songs, the melodies of which are already familiar to them.

Being Aware of Various Elements in Each Song

Of equal importance to regarding student needs and desires is a consideration of pertinent elements in the material one selects to fulfill those needs. In respect to selecting songs, there are several items one should be aware of. First of all, the instructor should check the grammar and word order. Jack Richards (1969:163) lists irregular structure as one of the elements in songs that hinders language learning. He suggests that the teacher either write the songs himself, or adapt traditional songs. (Ibid., 164) Osman and Wellman (1975-1976) also suggest that the teacher "look for natural word order . . . (and) grammar" and adapt traditional songs where necessary.

Another element in songs which Richards (Ibid., 164) and Osman and Wellman (Ibid.) believe "unteaches" a language is low frequency vocabulary words such as those which are archaic and dialectal. Often such words can be quite appropriately replaced by synonyms of higher frequency without any disruption of the rhythm. The reader will note, as one example, the simple changes in vocabulary and word order in the adapted version of "Red River Valley":

Original Version:

From this valley they say you are going;
We will miss your bright eyes and sweet smile;
For they say you are taking the sunshine
That brightens our pathway awhile.

Come and sit by my side if you love me,
Do not hasten to bid me adieu;
But remember the Red River Valley
And the one who has loved you so true.

Adapted Version:

Oh, they say that you're leaving this valley;
We will miss your bright eyes and sweet smile.
For they say you are taking the sunshine
That brightens our pathway awhile.

Come and sit by my side if you love me;
Do not hurry to tell me "Good-bye";
But remember the Red River Valley
And the one who has loved you so true.

Special note should also be taken of the pronunciation, as well as of the intonation and stress patterns within each song. Richards (Ibid., 163-164) states that, ideally, syllables should be stressed and unstressed according to the patterns of spoken English. And Osman and Wellman (Ibid.) remark that "carefully selected songs" are helpful in teaching "the rhythm and stress of the language . . . (as well as) pronunciation . . . (and) contractions and phrases that are characteristically slurred together as in 'Linah, wonchblow your horn' . . . . "

To offer a contrasting view, Osman and McConochie in a later publication (1978) seem to contradict what Osman had coauthered earlier. Speaking of archaic vocabulary, they comment that "no more explanation is required than for the slang words regularly used in popular songs. And the archaic or dialect words are often ones that most native speakers of English know--from the songs." (2) They continue that the so-called "atrocious pronunciation" of folk songs is actually "a regular feature of many standard dialects of English, including the dialect of popular songs." (3) Concerning irregularly

stressed syllables in songs, they indicate that "both poetry and song observe their own rules for meter, rhythm, and rhyme. But the normal stream of speech is free of these constraints, so there is little danger that students will transfer poetic or lyrical stresses to everyday conversation." (Ibid.)

Thus, in consideration of these arguments, the final judgment is actually left to the teacher who uses the songs in the classroom. Nevertheless, my own personal opinion conforms with that of Richards (1969) and Osman and Wellman (1975-1976) as indicated earlier. Songs used in the classroom should help, not hinder, language learning in every way possible. Students' precious time in the class should not be spent on archaic and dialect words, but rather on vocabulary which will be most useful to them in learning to communicate effectively in the second language or to better understand the new culture. The same is true of grammatical structures, pronunciation, stress and intonation patterns. Why waste the students' time, especially that of beginning and intermediate students, on learning language that they cannot use in communicating effectively? Why not rather adapt traditional songs to better meet the linguistic needs of the students, needs that have been stressed as of great importance earlier in this same chapter? (pp. 15-16)

Other elements one will want to consider are the melody and rhythm of each song. A catchy tune coupled with an appealing rhythm will help the students remember the song much more easily, as well as foster their desire to learn and sing the song in the first place. Nevertheless, since the melody affects the intonation patterns of the lyrics, and the rhythm affects the stress patterns, further

special attention must be given to both of these elements in each song. Particular care must be taken when selecting from among off-beat songs, such as rock, that the stress positions are correct and that the melody is easy to sing. Certain collections, not excluding those written especially for ESL, such as that of Johnson's (Krear and Johnson, 1971), may contain some songs with unnormally stressed sentence patterns and, thus, seem somewhat unnatural to sing. Folk songs, on the other hand, usually place stresses in positions which flow naturally with the spoken language.

Another element one should consider in selecting songs is the amount of repetition of the words and melody line. Beginners will particularly find a lot of repetition helpful in grasping the new language. But any level will enjoy and more easily memorize a song which contains a lot of fun repetitions--within taste and moderation, of course. Learning a language simply requires much repetition, no matter what language learning methods or activities are applied.

The instructor should also consider the age level for which the songs are intended and whether that level corresponds to the age level of his students. At the same time, he will want to note the difficulty level of the song, that is, the amount and level of vocabulary and grammar structures. The reason he will want to consider both of these items together is that many times a song such as "Three Blind Mice" is intended for very young people in one's native culture. But if a teenager or adult is at the beginning language level, he will surely find such a song challenging and enjoyable to learn. Some songs, however, such as "Sometimes I Feel (Like a Motherless Child)" or "I Wish I Were Single Again" would only

be suitable for teenagers or adults, even though a child might be able to easily grasp the structures in the song. Nevertheless, the best songs for ESL singing are those that can be sung and enjoyed by students of all age levels. ("Songs to Sing in Class," 1966:9)

One more element in singing that one should consider is the clarity and quality of the production. If records, cassette tapes, or even homemade recordings are used, the words should be clear so that the students can understand them. If the words and expressions are garbled, native speakers, let alone second language students, will have a difficult time recognizing and writing the words of the song when it is used as a dictation. On the other hand, a recording with clear words and quality vocal and instrumental music will certainly strengthen student participation and enjoyment of the songs.

When To Sing

As Lois McIntosh implied in an address given at the NAFSA Convention in 1974, one should not sing in a language class without order and reason. Entertainment and talent display are quite suitable for shows and student parties, but class period time will ideally be devoted to developing certain skills of which both teachers and students should be aware. And, in giving particular purpose to class singing, the instructor will consequently be better guided concerning "when to sing."

As indicated earlier, songs can be used at any time during the class to introduce, to reinforce, or to review a point the students are learning. (Osran and Wellman, 1975-1976) One might sing for ten minutes in the middle of the class period, as suggested

by Teichmeier (1969:96). Or perhaps the beginning or end of class might be more suitable to one's purposes.

In considering the duration of a whole program, the times during the week or semester when an instructor chooses to apply songs in his lessons will also depend on the applicability of songs in the lessons. In general, it would best be remembered that, no matter when the instructor chooses to apply songs, the activity should be used with prudence, so that the songs, not the regular coursework, are a source of variety--unless, of course, the program may include a class specifically intended to teach "English Through Songs."

Resources

If the instructor wishes to use songs in his ESL class, but is not sure where to find the music he needs, the answer to this "problem" is more than conveniently available. Resources for singing are everywhere. For example, folk, popular, country, and other types of music can be found in songbooks or on record or cassette tape in any music store. If the song for which one is looking cannot be found in a store, it can usually be ordered from the publishing company directly. Beginning piano and vocal texts are another very good source for simple beginner's songs.

Yet another good source is song collections especially made for elementary school children such as those by Bergethon and Boardman (1970), Cheyette and Cheyette (1969), Youngberg and Luening (1965), Boardman and Landis (1971), Nordholm (1966), Nash (n.d.), and Smith (1970). Most of these songbooks contain traditional American

folk songs, as well as translations of songs from other countries, such as Germany, Japan, France, the West Indies, Czechoslovakia, Mexico, China, the Philippines, Argentina, Chile, Russia, Sweden, Norway, Holland, Switzerland, Italy, and Israel. There are songs with a great deal of repetition, songs that build vocabulary on certain topics, songs which emphasize certain grammar points, songs to be sung on various holidays, songs to be sung as rounds, and even songs with word substitutions provided. One needs only to browse and select those songs which best meet the needs of one's class.

In addition to the general resources already cited, there are several songbooks, records, and cassettes which have been prepared specifically for the ESL class, or which teachers have, for some time, found especially helpful in teaching English as a second language. An annotated bibliography of several such resources is available in Appendix B of this paper.

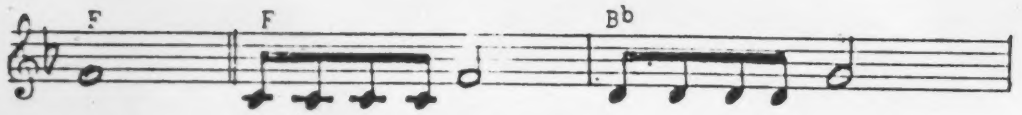
Finally, if the instructor finds himself in a position where he cannot obtain or use any of the above resources, he can always turn to his own or to his students' creative abilities. The instructor may write both the words and the music himself, or he may have his more talented students write tunes for the songs. If the instructor is bilingual, he may help the students write English translations of some of their own native songs.

APPENDIX A

SELECTED SONGS

I've Been Working on the Railroad

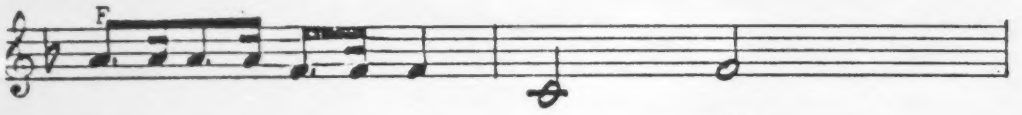
F
B♭
1. Oh, I was born in Mo - bile - town, I'm
I used to have a dog named Bill While
C7
F
F
work-ing on the rail-road. All day I pound the
work-ing on the rail-road. He ran a - way, but
B♭
C7
F
rail spikes in while work-ing on the rail-road.
I'm still here, work-ing on the rail-road.
F
B♭
2. I've been work-ing on the rail-road All the live - long
F
day. I've been work-ing on the rail - road just to
C7
C
pass the time a - way. Can't you hear the whis-tle
F
B♭
A7
blow - ing to wake us ear-ly in the morn - ing?
B♭
F
C
Can't you hear the cap-tain shout - ing: "Di - nah, blow your



horn!" 3. Di-nah, won't you blow? Di-nah, won't you blow?

Di-nah, won't you blow your horn?_____ Di-nah, won't you blow?

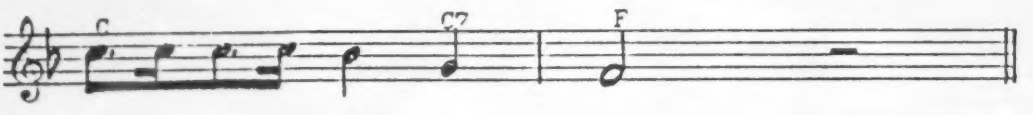
Di-nah, won't you blow?_ Di-nah, won't you blow your horn?



4. Some-one's in the kitch-en with Di - nah.

Some-one's in the kitch-en, I know. _____

Some-one's in the kitch - en with Di - nah,



strum-ming on the old ban - jo.

I've Been Working on the Railroad

Background:

This so-called "levee song" with its southern melody is a work song that has been adapted and added upon by camp singers. (*M.L.A. Songs*, 1933,1935,1937?:65 and Leisy, 1959:32) Levy (1975:180) and Martin (1970:86) both claim the song was composed in 1894; and Levy (Ibid.) adds that it came from Princeton.

Application:

1) You may want to begin by choosing one of the four sections and thoroughly learning it first--such as the most well-known "I've been working . . . . " Or choose the section which best covers the particular grammar point you want the students to drill. Expand to include other sections until the whole song is learned.

2) Add other verses such as the one below for the first section. Note the retention of certain significant grammatical items which have been underlined: *used to* + verb; *while*, introducing an adverbial clause; the present participle *working*.

I *used to sing* a levee song
While working on the railroad;
It made the day not half so long
While working on the railroad.

3) Let the students create their own versions by filling in blanks in the song such as the following for the first section. Note the retention of the grammatical items mentioned above.

I used to _____

While _____-ing _____;

It made the day _____

While _____-ing _____.

4) Given the opportunity, students may think of some original lyrics for other sections of the song. Or you may want to write some lyrics of your own. Here is a version the students may enjoy singing.

I've been working on my English
All the livelong day.
I've been working on my English
Just to pass the time away.

Can't you hear the bells are ringing?
It's time for a walk in the park.
Can't you hear the students snoring?
Dinah, blow your horn: (etc.)

5) Note with the students the term livelong, meaning "very long," which is not commonly found in present day spoken English.

Grammatical Items:

adjectives
- indefinite, all (the livelong day)
- regular, livelong (day), old (banjo)

adverbs
- miscellaneous, just (to pass the time)
- phrase, all day
- place, here
- time, early, still

conjunctions
- but (connecting sentences) but I'm still here
- while (introducing an adverbial clause) while working . . . (2x)

contractions
- can't (can not) (2x)
- I'm (I am) (2x)
- I've (I have) (2x)
- someone's (someone is) (3x)
- won't (will not) (6x)

nouns
- as a modifier, rail (spikes)

prepositions
- in (place) in (the kitchen) (3x), in (Mobiletown)
- in (time) in (the morning)
- on (place) on (the railroad) (6x)
- (strum) on (the old banjo), (verb + preposition)
- with (Dinah) (2x)

pronouns
- adjectival, your (3x)
- indefinite, someone (3x)
- personal, I (8x), you (8x), us, he

sentence patterns
- adverbial clause, while working . . . (with an understood subject and verb auxilliary) (2x)
- direct address, Dinah (7x)
- request/command, blow your horn, won't you blow (6x)
- tag statement, (Someone's in the kitchen), I know.

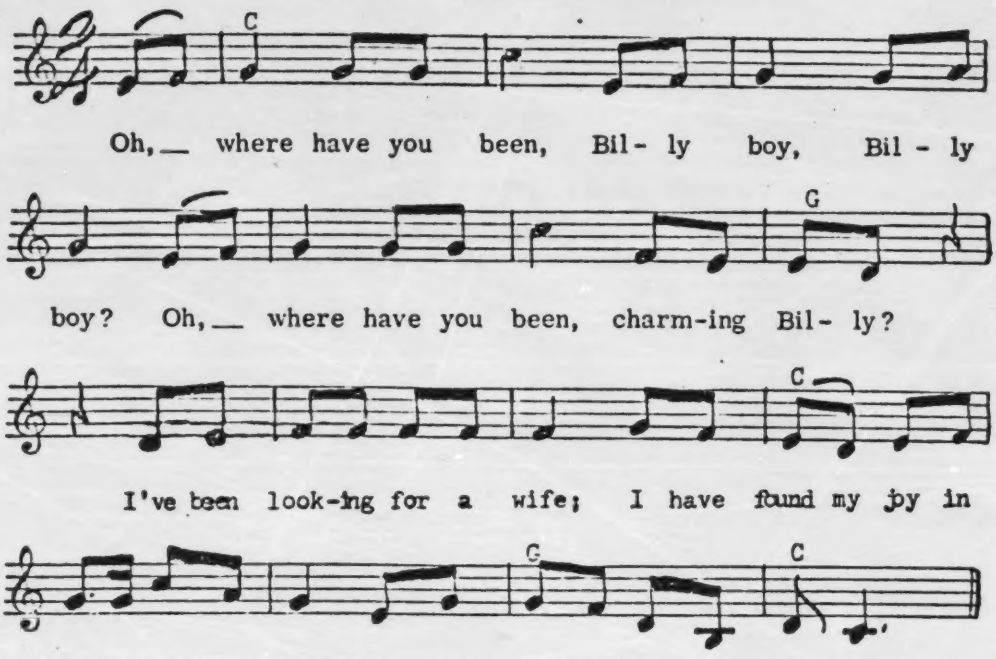
to + verb = "in order to," to pass the time, to wake us
yes/no questions, Can't you? . . . (2x), Won't you? . . . (6x)

tenses
past (simple), used to
present (timeless), round
present continuous, am working
present perfect continuous, have been working (2x)

verbals
present participle (postmodifier), blowing, shouting, strumming, working (4x/1x each)
past participle (postmodifier), (dog) named

verbs
modal (+ negative), can't (2x), won't (6x)
two-word, pass (the time) away, round (the rail spikes) in, run away (3x/1x each)
used to + verb, used to (have)

Billy Boy


C
Oh, where have you been, Bil- ly boy, Bil - ly
G
boy? Oh, where have you been, charm-ing Bil- ly?
C
I've been look-ing for a wife; I have found my joy in
G
C
life; But she's a young thing and can- not leave her moth- er.

Additional verses:

2. Did she ask you to come in, Billy boy, Billy boy?
   Did she ask you to come in, charming Billy?
   Yes, she asked me to come in; there's a dimple in her chin.
   But she's a young thing and cannot leave her mother.

3. Did she get you a chair, Billy boy, Billy boy?
   Did she get you a chair, charming Billy?
   Yes, she got me a chair; she has ringlets in her hair;
   But she's a young thing and cannot leave her mother.

4. Can she make a cherry pie, Billy boy, Billy boy?
   Can she make a cherry pie, charming Billy?
   She can make a cherry pie as quick as a cat can wink its eye;
   But she's a young thing and cannot leave her mother.

5. Is she often seen at church, Billy boy, Billy boy?
   Is she often seen at church, charming Billy?
   Yes, she's often seen at church with a bonnet as white as birch;
   But she's a young thing and cannot leave her mother.

6. How tall is she, Billy boy, Billy boy?
   How tall is she, charming Billy?
   She's as tall as any pine and as straight as a pumpkin vine;
   She's a young thing and cannot leave her mother.

7. Are her eyes very bright, Billy boy, Billy boy?
   Are her eyes very bright, charming Billy?
   Yes, her eyes are very bright. But, in fact, they're minus sight;
   She's a young thing and cannot leave her mother.

8. How old is she, Billy boy, Billy boy?
   How old is she, charming Billy?
   She's three times six, four times seven, twenty-eight and eleven;
   She's a young thing and cannot leave her mother.

Billy Boy

Background:

Sung and loved for many years, "Billy Boy" has been passed from neighbor to neighbor, from kin to kin, and from generation to generation. Thus, the song has several verses and versions. It was published in 1847, arranged for the piano by Edward L. White, but with no reference to any author of the lyrics. (Levy, 1971:319, 332,333)

Application:

1) After learning the music and words well as a group, divide the class into sections and have the students sing the song as a dialogue. Ideally, the second two lines would be sung by men taking "Billy Boy's" part. The first two lines could be sung by a mixed group or by women acting as Billy Boy's mother or sister.

2) This song is ideal for reinforcing or contrasting the yes/no and wh- question patterns. Have the students identify the type of question asked in each verse. (The answer, "Yes, . . . " will reveal all but one of the yes/no questions.)

3) Have the students write their own yes/no or wh- question for Billy. You might divide the class for a competitive exercise. Have Team A write a yes/no question, while Team B writes a wh- question. Then, have them exchange questions; the first team that writes a sensible, rhyming answer that fits the music wins.

In continuing the game, alternate the yes/no and wh- question assignments between the two teams, so that each team has a chance to ask and answer both types of questions.

4) In a discussion of the song's message, have the students give a summary of the appearance and abilities of Billy's girlfriend.

Ask the class to figure her actual age from the numbers listed in the last verse.

5) Note vocabulary words with which the students may not be familiar, such as "ringlets" and "birch."

Grammatical Items:

<u>adjectives</u>

comparison, <u>as quick as</u>, <u>as straight as</u>, <u>as tall as</u>, <u>as white as</u>
miscellaneous, <u>any (pine)</u>

<u>adverbs</u>

frequency, <u>often</u> (3x)
intensifying, <u>very (bright)</u> (3x/1x--in question/1x--in statement)

articles
nonspecific/classifying, a (wife)

conjunctions
but (connecting sentences) But she's a young thing (5x)

contractions
I've (I have)
she's (she is) (11x)
there's (there is)
they're (they are)

nouns
as a modifier, cherry (pie) (3x), pumpkin (vine)
numeral, three, six, four, seven, twenty-eight, eleven

pluralization
regular, eyes (3x), ringlets

prepositions
at (church) (place) (3x)
(come) in (verb + preposition) (3x)
in (fact)
in (her chin) (place)
in (her hair) (place)
in (life)
(looking) for (verb + preposition)
minus (sight)
times (six/seven) (2x/1x each)
with (a bonnet)

pronouns
adjectival, her (13x), its, my
expletive, there
personal, I (2x), me (2x), she (27x), you (6x)

sentence patterns
direct address, Billy Boy (16x), charming Billy (8x)
indirect object, you (a chair) (3x), me (a chair)
wh- questions, Where have you been? . . . , How tall is she? . . . How old is she? . . . (6x/2x each)
yes/no questions, Did she ask? . . . , Did she get? . . . , Can she rake? . . . , Is she often seen? . . . , Are her eyes very bright? . . . (10x/2x each)
yes/no question answers, Yes, she asked me to come in . . . , Yes, she got me a chair . . . , Yes, she's often seen at church . . . , Yes, her eyes are very bright . . . (4x/1x each)

tenses
past (simple), did (4x), asked, got
present perfect, have found
present perfect continuous, have been looking

verbals
infinitive, to come (in) (3x)
present participle, charming (Billy). (8x)

verbs
auxiliary DO, Did she? . . . (4x)
modal, can (12x/can--4x/cannot--8x)
passive, is seen (3x)
two-word, come in (3x), look for

Goober Peas

C
F
C
I sat by the road - side on a sum - mer day,
F
Chat - ting with my mess - mates, pass - ing time a -
G7
C
way, Ly - ing in the sha - dow ——
F
C
un - der-neath the trees. Good - ness how de-
F
C
G7
C
lic - ious, eat - ing Goo - ber Peas!
Chorus
C
C7
F
G7
C
Peas! Peas! Peas! Peas! Eat-ing Goo-ber Peas.
F
C
G7
C
Good-ness how de - lic-ious, Eat - ing Goo - ber Peas!

2. Just before the battle, Before the fight began,
The general looked around him, And swore he'd heard a gun.
What did he see there, Underneath the trees?
The Georgia militia, Cracking goober peas.

3. I think my song has lasted almost long enough.
The subject's interesting, but rhymes are mighty rough;
I wish this war were over, when free from rags and fleas,
We'd kiss our wives and sweethearts, and gobble goober peas!

Alternate Chorus:

Crack, Crack, Crack, Crack, Cracking goober peas.
The Georgia Militia, Cracking goober peas!

Goober Peas

Background:

During the latter part of the American Civil War, food rations became smaller and smaller. Many soldiers subsisted for days at a time on peanuts, or "goober peas," as they called them. In fact, the soldiers in Georgia ate peanuts so much that they became known as "goober grabbers." (Leish and Folds, 1969:128)

As far as we know, the song was not published during the war; the first editions appeared in 1866 with the words credited to "A. Pindar, Esq." and the music to "P. Nutt, Esq." (Ibid.) Actually, however, Armand E. Blackman, a prominent New Orleans publisher who issued the song, is believed to have written it. (Silber, 1900:168)

Note that "goober" is a dialectal term of the South. It originated from the Kongo nguba, thus, denoting the influence of the Negro slaves on the white population of that time.

Application:

1) Help the students become aware of the prepositions, present participial verbal, and exclamatory how phrase usage of the first verse and chorus by having them fill in the blanks below while listening to the words.

I sat _____ the roadside _____ a summer day,

_____ _____ my messmates, _____ time away,

_____ _____ the shadow _____ the trees.

Goodness _____ delicious, _____ Goober Peas!

Peas! Peas! Peas! Peas! _____ Goober Peas.

Goodness _____ delicious, _____ Goober Peas!

2) Give the students a dittoed copy of the frame below and have them create their own lyrics in a controlled writing exercise. This will give them practise in applying the grammatical items mentioned above.

I sat by _____ on _____,

_____-ing with _____, _____-ing _____.

_____-ing in _____ underneath _____.

Goodness how _____, _____-ing _____!

___! ___! ___! ___! _____-ing _____.

Goodness how _____, _____-ing _____!

3) The song may lead or add to a historical discussion of the United States' Civil War. Bring pictures or slides to enhance the discussion.

4) The students may discuss or write reports on battles that have occurred in their own countries and the probable type of food rations the soldiers were given or found.

5) An alternate chorus is provided as follows.

Crack, Crack, Crack, Crack, Cracking goober peas.
The Georgia Militia, Cracking goober peas!

This chorus most suitably follows the second verse which concludes with, "The Georgia militia, cracking goober peas."
The students might consequently create yet another chorus to correspond with the third verse beginning with "Gobble, gobble, gobble, gobble, Gobbling goober peas . . . . " This would, of course, be for their fun. The students must, at the same time, understand the peculiar implications of the term gobble.

6) Note that in the first verse and chorus it is has been deleted and replaced by a comma in the exclamatory words, "Goodness how delicious (it is) eating goober peas!"

7) Note with the students the military term messmate, meaning "a person with whom one regularly has meals."

Grammatical Items:

adjectives
proper, Georgia (militia)

adverbs
intensifier, mighty
phrase, almost long enough
place, there
miscellaneous
almost . . .
. . . enough
just

articles
nonspecific, a (gun), a (summer day) (2x/1x each)
specific, the (battle), the (fight), the (general), the (Georgia militia), the (roadside), the (shadow) (6x/1x each)

conjunctions
and (connecting words) rags and flags, wives and sweethearts (2x/1x each)

and (connecting phrases) or I swore . . . , and gobble goober peas (2x/1x each)
before, before the fight began
but (connecting sentences) but rhymes are . . .

contractions
he'd (he had)
subject's (subject is)
we'd (we would)

pluralization
generic, rhymes
regular, rags, fleas, sweethearts, peas (21x), messmates, trees, wives

prepositions
by (place) by (the roadside)
in (place) in (the shadow)
underneath (place) underneath (the trees)
around (place) around (him)
on (time) on (a summer day)
with (my messmates)
(looked) around, (verb + preposition)
(free) from, (adjective + preposition)

pronouns
adjectival, my (2x), our
demonstrative, this
personal, I (3x), him, he (2x), we

sentence patterns
embedded phrase, when free from rags and fleas
exclamatory clause, how delicious
subjective complement, is interesting, are . . . rough, were over (3x/1x each)
wh- question, what did he see? . . .
wish clause with past conditional, I wish this war were over

tenses
past (simple), sat, began, looked, swore, did
past perfect, had heard
present perfect, has lasted

verbals
gerund, eating (7x)
present participle, chatting, passing, lying, cracking

Swing Low, Sweet Chariot

Chorus G D7 G
Swing low, sweet char - i - ot, Com-ing to car-ry me
D7 G D7 Em A7 D7
home! Swing low, sweet char - i - ot, Com-ing to car-ry me
G Verse G C D7
home! I looked o-ver Jor - dan and what did I see,
G D G
Com-ing to car-ry me home? A band of an - gels
C D7 Em A7 D7 G
com-ing af-ter me, Com-ing to car-ry me home.

Additional verses:

2. If you get to heaven before I do,
(coming to carry me home)
Tell all my friends that I'm coming, too.
(coming to carry me home)

3. Sometimes I'm up, and sometimes I'm down.
(coming to carry me home)
Sometimes I'm almost to the ground.
(coming to carry me home)

4. I've never been to heaven, but I've been told
(coming to carry me home)
That all the streets there are paved with gold.
(coming to carry me home)

5. I've lived my years in this world below.
(coming to carry me home)
I've cried my tears, and I'm ready to go.
(coming to carry me home)

(Chorus)

Swing Low, Sweet Chariot

Background:

According to Lomax (1934:608), this is perhaps "the most widely popular of all Negro spirituals."

The thoughts expressed in the chorus, "Swing low, sweet chariot, coming to carry me home," probably originated with a passage in the Bible which tells of the prophet Elijah's departure into heaven in a "chariot of fire." (II Kings 2:11)

The words "all the streets there are paved with gold" (speaking of heaven) is paralleled by a similar message also in the Bible, which describes the city New Jerusalem, someday to come down from heaven in its glory: "and the city was pure gold." (Revelation 21:18)

Luther (1942:84,88-89) believes the spiritual may have originated with the hymn "Social Band" (though the words give little suggestion of the ideas expressed in "Swing Low, Sweet Chariot.") This hymn was one of 344 in The Southern Harmony and Musical Companion, hymnbooks written by a certain Billy Walker and published in 1835 for all Christians. Since it was sung throughout the South, it is, indeed, likely that the melody of "Social Band" may have been adapted by the Negro slaves. As the Negroes adopted the Christian religion of their masters, they, naturally, adopted their songs, as well. But "since they could not read music, they sang the songs in their own style and with their own feeling," such as is apparent in "Swing Low, Sweet Chariot." (Ibid.,86)

Application:

1) In drilling the "V-ing + to + verb" pattern, have the students substitute as many synonyms as they can think of for the word carry. These might include take, bear, or transport. Check the dictionary for other synonyms, and discuss the slight variances in meaning, as well as which synonyms would be most appropriate here.

Swing low, sweet chariot,

Coming to _____ me home.

2) In drilling phrases of groupings like "band of angels," have the students substitue other such phrases. Some you may want to consider include group of --, tribe of --, herd of --, flock of --, swarm of --, and school of --.

Of course, the following phrases with the word group will be most appropriate for this song.

a group of people
a group of friends
a group of relatives
a group of saints
a group of musicians

Note that band is most commonly used with such words as robbers, tribesmen, and warriors.

3) Discuss the meanings of up and down and to the ground in verse three. Ask the students what in life makes them feel "up" and what makes them feel "down."

4) The Negro spiritualist has heard "that all the streets there (in heaven) are paved with gold." Ask the students what they have heard about heaven, or, in other words, what they have heard about a life after this one in their own cultures.

5) Sing the chorus at the beginning and at the end as indicated, or between each verse, as you wish.

Grammatical Items:

adverbs
place, below, (swing) low (4x), (streets) there, up
frequency, never, sometimes (3x)
miscellaneous, too = "also"

conjunctions
and (connecting sentences) and what did I see, and sometimes I'm down, and I'm ready to go (3x/1x each)
but (connecting sentences) but I've been told before, before I do

contractions
I'm (I am) (5x)
I've (I have) (4x)

nouns
uncountable, gold

pluralization
regular, friends, streets, years, tears

prepositions
after (place) after me
in (place) in this world
of (angels)
over (place) over (Jordan)
(paved) with (verb + preposition)
to (place) to heaven
with (gold)

pronouns
- adjectival, my (2x)
- demonstrative, this (world)
- indefinite, all (my friends)
- personal, I (12x), me (15x), you

sentence patterns
- direct address, sweet chariot (4x)
- if clause, if you get to heaven
- relative/embedded clause, that I'm coming too, that all the streets . . . (2x/1x each)
- request/command, swing low (4x), tell (all my friends)
- subjective complement, am ready (to go)
- to + verb = "in order to," to carry (me home) (14x)
- wh- question, what did I see? . . .

tenses
- future, am coming
- past (simple), looked, did
- present perfect, have (never) been, have lived, have cried

verbals
- infinitive, to go
- present participle, coming (to carry me) (14x)

verbs
- auxiliary DO, what did I see? . . .
- miscellaneous, get = "arrive," get to heaven
- passive, have been told, are raved

APPENDIX B

AVAILABLE RESOURCES FOR TEACHING ESL THROUGH SONGS

RESOURCES

Abbs, Brian and Nola York. Skyhigh. Longman Group Limited.

This album (on record or cassette) includes thirteen contemporary songs about "love, disappointment, (and) dreams," created especially for the ESL students. Each song presents a particular grammar structure. A wordsheet is included, which also contains suggestions to the instructor.

Abbs, Brian and Trevor Jones. Cloudsongs. Longman Group Limited.

You will hear eleven songs created for ESL students from the beginning through the advanced levels. Music styles range from rock to ballad and pop; each song presents a different structure. A wordsheet with suggestions for using the songs is included. The album is available on record or cassette.

Alexander, L. G. Mainline Beginners. London: Longman, Inc., 1978.

A few songs have been specially written to supplement the lessons in the Beginner A book. The words are written at the back of this student text. A cassette is available.

Dodderage and Lee. Time for a Song. London: Longmans, 1959.

This is a collection of songs prepared especially for use in TESL programs.

Dow, Anne R., editor in chief. English Through Music from Pro-English Learning System, Diane Warshawsky and Malinda Washburn, assistant editors. Atlanta: International Horizons, Inc., 1975.

This collection consists of forty folk and easy-listening popular songs. Types of contemporary music range from country western and "middle of the road" to blues and rock. The recordings are very fine. The accompanying illustrated songbooks contain the words, chord symbols, and the theme and explanation for each song. Book I categorizes twenty of the songs under "Today, Tomorrow, and Yesterday." The other twenty songs are included in Book II, entitled "Looking Inward and Outward."

Dykstra, Charlotte K. Songs for the Language Skills Program. Honolulu: The Hawaii English Project, 1970.

The first edition contains 30 songs on fifteen 45-rpm records with an accompanying manual of piano scores,

lyrics, modified verses, and suggestions for creating more verses. Written with children in mind, the songs are quite short and simple. Each song is presented, first, as a solo, then, in a choral arrangement, and finally, as instrumental accompaniment for singing.

In the text, the children are encouraged to make substitutions in the verses, to make up their own verses, and even to create movements to the music. The songs retain the natural rhythm of spoken English.

Gati, Sally. "Say It in Song: Song Talk for the ESL Classroom." An unpublished collection based on a presentation at the 1978 TESOL Convention in Mexico City.

A collection of forty folk, patriotic, and earlier pop songs, it includes the words of each song, together with brief background notes on culture, grammar, and/or a classroom application for each song. A cassette tape is available.

Graham, Carolyn. Jazz Chants: Rhythms of American English for Students of English as a Second Language. New York: Oxford University Press, 1978.

Though there is no musical accompaniment (except for a one-time-played tambourine), and only one poem that is actually sung, these 43 chants emphasize the natural rhythmic quality of spoken American English. As the students listen and join in with the rhythm and intonation patterns on cassette tape, they can read the words in the text. A pronunciation focus, structure notes, and occasional presentation notes are given for each chant. A structure key is included.

Grenough, Millie. English: Sing It! A Structural Presentation of Spoken English Through the Use of Songs. New York: McGraw-Hill, 1976.

This is a book of more than thirty familiar folk-style songs (early and recent), nicely illustrated, with music, lyrics, chord symbols, and accompanying cassette tapes. There are brief notes on the background, grammar structures, and/or special vocabulary for each of the songs, as well as a short grammar and song index.

Kingsbury, Roy and Patrick O'Shea. Sunday Afternoons. Longman Group Limited.

Each of these ten recorded songs, created especially for ESL students, stresses a particular grammatical structure. In addition to the album on record or cassette tape, there are notes to the teacher on applying the songs.

Krear, Serafina and Barry Johnson. Language Games and Songs for Core English. Boston, Massachusetts: Ginn and Company, 1971.

Following a collection of games, the book includes twenty songs written by Barry Johnson for ESL students, particularly suitable for children. They are categorized under "level 1" and "level 2." The rhythm of many of the songs, however, is not adapted to the normal flow of spoken English. There are two records available, though the vocal production is not always as clear as desired.

Osman, Alice H. and Jean McConochie. If You Feel Like Singing . . . New York: Longman American English, Inc., 1979.

Twenty-eight well-known American folk songs have been recorded by several talented English language teachers on a 60-minute cassette. An accompanying text includes the melody line with selected verses; historical, cultural, vocabulary, and pronunciation notes; and a variety of activities for each song. The songs are not adapted, however, and, thus, contain some low frequency vocabulary and irregular word order.

Palmer, Hap. Learning Basic Skills Through Music. Vol. 1. Freeport, N. Y.: Educational Activities, Inc., 1969.

Intended for young children, this album (on record or cassette) contains ten songs with suggestions on the inside jacket for formations, actions, variations, etc. The songs are for both listening enjoyment and active response in learning colors, numbers, the alphabet, and basic awareness. Rhythm and stress patterns correlate with those of the spoken language. A songsheet is included.

Also included in the series are a second volume of Learning Basic Skills, and one of Getting to know Myself, both of which have accompanying songbooks; two additional volumes of basic skills; folk, pop, patriotic, holiday, march, and movement songs; math through music; and Spanish.

Richards, Jack and Michel Bolquin. English Through Songs. Rowley, Mass.: Newbury House Pub., Inc., 1972.

Sixty-four traditional and specially-written songs are divided into four levels of difficulty, with levels one and two being particularly suitable for children. Care has been taken that the vocabulary is of relatively high frequency, and that the sentence and stress patterns are those of normal spoken English. There is a vocabulary index. Lesson plans offer original ideas, including various word substitutions.

Scott, Foresman and Co. English Around the World. Glenview, Ill., 1973.

Songs for all levels are included within the lessons in this program.

Wellman, Laurie and Donald R. H. Byrd. ESL Express. New York, N. Y.: Collier MacMillan International, Inc., 1976.

The album Hard to Learn that English as a Second Language Blues is accompanied by this second successful album for ESL students.

Wellman, Laurie and Donald R. H. Byrd. Hard to Learn That English as a Second Language Blues: Songs for Learning English as a Second Language. New York, N. Y.: Collier MacMillan International, Inc., 1975.

This is an album of ten songs created especially for English as a second language students. The lyrics of each song were written with a particular grammar structure in mind. The music is generally very enjoyable; also, the rhythm and stress correlate with the spoken language. Included with the record is a songsheet with the words to each song, the major structure(s), special vocabulary, and the difficulty level of each song, as well as suggested activities.

Whittaker, Fawn Notes on Grammar: Singing in the ESL Grammar Class.

Consisting of more than thirty traditional folk songs, this collection has been prepared especially for studies and drills in grammar. The melodic line, chord symbols, and lyrics are supplemented by a historical background for nearly all entries, activities for application, and a detailed list of grammatical items in each song, which items are indexed at the conclusion. A cassette tape of the songs is available.

Wilson, Ken. Goodbye Rainbow. Longman Group Limited.

Twelve songs on cassette or record each help the ESL student learn a different structure. "Teacher's Notes" supplement the music.

Wilson, Ken. Mister Monday. Longman Group Limited.

On record or cassette, you will hear "the first LP collection of modern English language teaching songs." Each of the ten songs presents a different tense or special verb form. Ideas for presentation of the songs are included. The songs are most suitable for secondary school and adult learners.

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